DEVELOPING A MODEL FOR TEACHING THE PROBLEMATIC VOCABULARY ITEMS BY COMPUTER

Research Article

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Abstract

This study proposes a new design of computer-based vocabulary teaching learning and teaching activity so as to enhance opportunities for learners to expand their vocabulary knowledge. There are a lot of opportunities on the internet to compensate the hampering effect of learning vocabulary items and to improve their vocabulary by means of pronunciation, intonation, meaning of target language vocabulary items by using internet facilities with almost no expenses. In this research, a new vocabulary teaching model, called Morphological Pairing Model, is proposed using electronic dictionaries, audacity program, and text to speech labs. Some vocabulary items are really difficult to learn due to the shift of stress phonemes, internal vowel changes, intonation, and meaning variation. In this model, problem-causing words are diagnosed and then collected via diagnostic tests. Then, words are grouped in terms of morphological pairs regarding the psycholinguistic difficulties they inherit. Later, the pronunciation and transcription of them are put together in isolation for repetition by downloading them from electronic dictionaries. Finally, some sentences for each vocabulary item are written down, and while speaking robots from Text to Speech Labs read them out, they are downloaded by the Audacity program. After this, the foreign language teacher designs different types of exercises and practices them in native speaker-like pronunciation and intonation using a pre-prepared PowerPoint, which is handed over to the students at the end of the lesson after the classroom practices are over for further individual practice on their own.

Keywords: audacity program, morphological pair model, problematic vocabulary items, text-to-speech labs

1. Introduction

Having a solid and large vocabulary knowledge is key to both academic and professional success. Vocabulary is the building block of language, and even within our increasingly visual world (Cook, 2013; Kress, 2003), words remain our primary means of communication. Having limited vocabulary is primary indicator of language learning disability, which in turn impedes students from obtaining upper level vocabulary instruction, and critical literacy skills which are necessary for speaking, reading, writing, making translations, and spelling. The audacity and Text-to-Speech (TSS) togetherness as a tool can serve a variety of purposes, how audacity and togetherness is practically applicable to teach the pronunciation and intonation of vocabulary items will be handled but in this study.

It is a fact that foreign language learners are not generally conscious of how much their vocabulary knowledge hamper their ability to learn and communicate effectively in the target language. Foreign language teachers are often unsure about how best to incorporate vocabulary learning into their teaching. There are traditional or old-fashioned techniques of presenting unknown words in class or requiring students in forms of incidental and intentional learning.
by memorizing lists of vocabulary items (Bellomo, 2009; Doughty & Williams, 1998). In the traditional sense, there was a boom in second language vocabulary studies in the 1990s and early 2000s because a great many the number of books published by Cambridge University Press which almost seemed to corner the market for such publications (Chukharev-Hudilainen & Klepikova, 2016) and emergence of technologies on mobile assisted language learning (Chinnery, 2006; Stockwell, 2010) supported by computers keep shaping the world of foreign language learning in our times.

2. Theoretical Background

There are very many online resources in teaching vocabulary items (Loucky, 2010). Specifically speaking, Computer Assisted Language Learning (CALL) and Lexical Approach have proven to improve student’s vocabulary mastery over target language vocabulary items (Capelle & Jamieson, 2008; Cerf, 2001; Gorgian, 2012; Healey, 2000; Manik & Christiani, 2016; Moras, 2001; Warschauer, 1999). While Healey (2000) has used computer games to teach vocabulary, Manik & Christiani (2016) have successfully applied CALL to teaching vocabulary by using matching word on computer. Capelle & Jamieson (2008) and Maryam (2013) proposed certain tips to teach vocabulary items by CALL and Computer assisted learning. Gorgian (2012; Son, 2007; Son, 2008) claimed that teaching foreign language vocabulary items through web-based language learning (WBLL) approach has been very retainable and instructive. Kieliszek (2015) has used vocabulary teaching through affixes and word families in terms of computer-assisted language learning. Teaching foreign language vocabulary is also possible by means of corpus linguistics (Davies, 2014; Davies & Gardner, 2013).

In the arena of foreign language learning and teaching, there is a scarcity of utilization on the audacity program (www.audacity.sourceforge.net, a software for teachers, which is a free downloadable program for recording and editing sound files onto words, phrases, clauses and sentences), and Text to Speech labs togetherness in foreign language vocabulary Audacity (http://audacity.sourceforge.net), teaching and learning. There many audio books and books with CDs on the market, which are prepared by audacity and TTS sources. Many sources, such as Text-to-Speech (http://text-to-speech.imtranslator.net), and Wordweb (a free downloadable application) are very useful for teaching and learning vocabulary items. In addition, one of the most widely used ones is Randall's ESL Cyber Listening Lab (http://www.esl-lab.com). In this respect, Kim (2008) demonstrated the effects of text, audio, and graphic aids in multimedia instruction for vocabulary learning without mentioning the Audacity and TTS togetherness. In fact, TTS tools were not created for foreign language teachers but for blind people, but now they have great benefits for the teachers and the foreign language learners alike. A specific application of Audacity and TTS together application is encountered in Demirezen (2009), who identified the perception of primary stress phoneme by using Audacity and TTS togetherness. Similarly, Demirezen (2016) demonstrated how nuclear stress in the vocabulary items were perceived by Turkish English freshmen in learning the pronunciation and stress placement in the vocabulary items of Turkish language.

In this study, how certain problem-causing English vocabulary items can be taught by using the Audacity and TTS together to form a new model titled Morphological Pairing Model to teach the problematic vocabulary items to Turks will be discussed. It must be noticed that the problem-causing vocabulary items are very difficult for Turks because they inherit difficult pronunciation which is made much more difficult via the internal sound changes that are triggered by nuclear stress shift. For example, the word pose /ˈpəʊz/ goes into a form like position/pəˈzɪʃən/ when a suffix like {-tion} is added to the word pose. While the primary stress moves on to the second syllable in the word position/pəˈzɪʃən/, the diphthong phoneme /ʊəʊ/ of...
the word *pose* is reduced into a schwa /ə/ phoneme, which goes unheaded by a great majority of Turkish learners of English. Thus, the vowel reduction is the main causer of pronunciation and intonation difficulty in teaching and learning vocabulary items.

![Figure 1. English vowels that undergo vowel reduction](image)

Thus, vowel reduction is great problem to other speakers from different countries. The problematic issue is that, as exhibited by the figure, most vowels in *English are reduced* to a schwa-like *vowel* when unstressed. Kabak and Vogel (2001) claim that, typologically speaking, Turkish stress patterns and vowel reduction of English vowels are creating serious learning problems for Turks; Sen (2012) stated that duration and syllable structure in Latin vowel reduction are giving learning problems. Similarly, Byers (2017) claimed vowel reduction of English vowels in word-final position to Spanish learners present perplexing problems. According to Rogerson-Revell (2011) and Demirezen (2010) since there is no schwa in Turkish, *vowel reduction* of English vowels become a problem of learning and pronunciation for Turks.

3. Application of Audacity 1.2.6 Program TTS Labs Togetherness

3.1. Morphological Pairing Model (MPM)

MPM is a model for teaching vocabulary items that depends on *morphological analysis* (Bellomo, 2009), morphological pairing for awareness (Akbulut, 2017; Jornlin, 2015) and morphological strategies, and vocabulary through affixes and word families (Kieliszek, 2015) that enable the learners to grasp more precise processing of *vocabulary items by means of derivational suffixes*. A great many derivational suffixes carry over primary stress shifts curtailed in the structure of vocabulary items that create deeper pronunciation and intonation hardships to non-native learners of English. MPM is designed to solve pronunciation and intonation hardships that impede morphological processing and analysis within prefixes and suffixes, and strategies pertaining to learning vocabulary items by means of computer applications.

3.2. Principle Steps of Morphological Pairing Model

MPM is designed to teach the correct pronunciation and intonation of foreign language vocabulary items and is an offspring of web-based approach that aims to keep them retainable
and instructive in the long-term memory. It uses the **Audacity**, which is a downloadable *program* for recording and editing sound files onto words, phrases, clauses and sentences. It attaches it to Text to Speech, creates the audio forms of the material, and employs them as speaking exercises after installing them on PowerPoints, which are handed over to the students for their self-studies, after the end of the lesson.

The steps of MPM can be epitomized as follows:
1. Establish 15 problematic vocabulary items for the learners by means of diagnostic tests. The teacher can mingle with the students, listen to them and take eavesdropping them down the vocabulary items they are mispronouncing. Then, match them 15 other forms with the following stress shifting suffixes,
2. Match one of the Audacity program (ex: 1.2.6; 2.3.1) with some of the TTS sites (Ex: www.ivona.com; iSpeech (www.ispeech.org; (www.acapela-group.com/virtual-speaker-6-speech-solutions.html; https://ttsreader.com/, https://text-to-speech-demo.mybluemix.net/, etc.) At this junction electronic dictionaries, or any other web-based sites that allow downloading can also be used.
3. Download all of the teaching materials in VAW Microsoft, Audacity program 2.1.4 WAV Mono 44100Hz 32-bit float mute in audio tract.
4. Prepare a corpus of 15 vocabulary items and 15 of their forms with stress-shifting suffixes by paying attention to the charts given below:

**Suffixes that attract the primary stress onto the last syllable;**

Suffixes that will attract the stress on the last syllable /-l/:

*The last syllable is always stressed (except for the exceptions).*

<table>
<thead>
<tr>
<th>Suffix</th>
<th>-ade</th>
<th>-aire</th>
<th>-ee</th>
<th>-eer</th>
<th>-ese</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Examples</strong></td>
<td>arcADE</td>
<td>balusTRADE</td>
<td>doctrinAIRE</td>
<td>absentEE</td>
<td>mountainEEr</td>
</tr>
<tr>
<td></td>
<td>blockADE</td>
<td>legionnAIRE</td>
<td>addressEE</td>
<td>auctionEER</td>
<td></td>
</tr>
<tr>
<td></td>
<td>brigADE</td>
<td>millionAIRE</td>
<td>adoptEE</td>
<td>commandEER</td>
<td></td>
</tr>
<tr>
<td></td>
<td>cascADE</td>
<td>questionnAIRE</td>
<td>advisEE</td>
<td>enginEER</td>
<td></td>
</tr>
<tr>
<td></td>
<td>crusADE</td>
<td>solitAIRE</td>
<td>referEE</td>
<td>marketEER</td>
<td></td>
</tr>
<tr>
<td></td>
<td>parADE</td>
<td>serenADE</td>
<td>refugEE</td>
<td>voluntEER</td>
<td></td>
</tr>
<tr>
<td><strong>Exceptions</strong></td>
<td>Accolade</td>
<td>coMittee</td>
<td>REINdeer</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DEcade</td>
<td>COffee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MARmalade</td>
<td>TOffee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>REnegade</td>
<td>YANkee</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>JUBilee</td>
<td></td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>PEdigree</td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>MANganese</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suffix</td>
<td>-ette</td>
<td>-oo</td>
<td>-que</td>
<td>-sce</td>
<td>-oon</td>
</tr>
<tr>
<td>-----------</td>
<td>-------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>cigarETTE</td>
<td>bambOO</td>
<td>antiQUE</td>
<td>acquiESCE</td>
<td>afterNOON</td>
<td></td>
</tr>
<tr>
<td>cassETTE</td>
<td>kangarOO</td>
<td>arabESQUUE</td>
<td>covalESCE</td>
<td>balLOON</td>
<td></td>
</tr>
<tr>
<td>silhouETTE</td>
<td>shampOO</td>
<td>burIESQUUE</td>
<td>reminISCE</td>
<td>carTOON</td>
<td></td>
</tr>
<tr>
<td>gazETTE</td>
<td>tattoo</td>
<td>opAQUE</td>
<td>grotESQUUE</td>
<td>saLOON</td>
<td></td>
</tr>
<tr>
<td>etquiETTE</td>
<td></td>
<td>piquETESQUUE</td>
<td></td>
<td>laGOON</td>
<td></td>
</tr>
<tr>
<td>brunETTE</td>
<td></td>
<td>romanESQUE</td>
<td></td>
<td>coCOON</td>
<td></td>
</tr>
<tr>
<td>roulETTE</td>
<td></td>
<td>unIQUE</td>
<td></td>
<td>monSOON</td>
<td></td>
</tr>
<tr>
<td>kitchenETTE</td>
<td></td>
<td></td>
<td></td>
<td>tyPHOO</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Suffix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omelette</td>
</tr>
<tr>
<td>PAlette</td>
</tr>
<tr>
<td>Igloo</td>
</tr>
<tr>
<td>Igloo</td>
</tr>
</tbody>
</table>

Suffixes that will attract the stress to the syllable just before the last one /-10/:
*The syllable before the last one is always stressed (except for the exceptions).*

**Table 2. Suffixes that will attract the stress to the syllable just before the last one /-10/**

<table>
<thead>
<tr>
<th>Suffix</th>
<th>-ia</th>
<th>-ial</th>
<th>-ible</th>
<th>-ics(s)</th>
<th>-ian</th>
<th>-ient</th>
<th>-ious</th>
<th>-ish</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEdia</td>
<td>Social</td>
<td>POTible</td>
<td>characteRStics</td>
<td>politIcian</td>
<td>PATient</td>
<td>VArious</td>
<td>ENglish</td>
<td></td>
</tr>
<tr>
<td>vicTOria</td>
<td>maTERial</td>
<td>resPible</td>
<td>staTISIcs</td>
<td>musIcian</td>
<td>surfIcient</td>
<td>SErious</td>
<td>esTAblish</td>
<td></td>
</tr>
<tr>
<td>criTOria</td>
<td>SPECial</td>
<td>imPOSible</td>
<td>ecoNOmics</td>
<td>physIcian</td>
<td>effIcient</td>
<td>PREvious</td>
<td>Flnish</td>
<td></td>
</tr>
<tr>
<td>multiMEDia</td>
<td>ofFcial</td>
<td>TERRible</td>
<td>CRItics</td>
<td>techNIcian</td>
<td>ANcient</td>
<td>ObsiOUS</td>
<td>PUBlish</td>
<td></td>
</tr>
<tr>
<td>deMENtia</td>
<td>potENtial</td>
<td>VISible</td>
<td>GRAphics</td>
<td>mathemaTIcian</td>
<td>inGREdIent</td>
<td>reLigious</td>
<td>PArish</td>
<td></td>
</tr>
<tr>
<td>bacTEria</td>
<td>esSENtial</td>
<td>SENSible</td>
<td>matheMAtics</td>
<td>elecTRIcian</td>
<td>conVEnient</td>
<td>Curious</td>
<td>disTINguish</td>
<td></td>
</tr>
<tr>
<td>mi. Litia</td>
<td>residENtial</td>
<td>FLExible</td>
<td>PHYSics</td>
<td>cliNCian</td>
<td>reCIpient</td>
<td>CONScious</td>
<td>RUBish</td>
<td></td>
</tr>
<tr>
<td>nosTALgia</td>
<td>presiDENtial</td>
<td>HORible</td>
<td>rePublic</td>
<td>statisTIcian</td>
<td>insufFIcient</td>
<td>sympaThic</td>
<td>POlish</td>
<td></td>
</tr>
<tr>
<td>leuKAEmia</td>
<td>influENtial</td>
<td>acCESible</td>
<td>TOpic</td>
<td>paTRIcian</td>
<td>GRAdient</td>
<td>amBItious</td>
<td>aBOlish</td>
<td></td>
</tr>
<tr>
<td>schizoPHREnia</td>
<td>difficREntial</td>
<td>inVisIble</td>
<td>elecTRONics</td>
<td>obsteTRIcian</td>
<td>coefFIcient</td>
<td>susPIcious</td>
<td>diMLnish</td>
<td></td>
</tr>
<tr>
<td>pneuMONia</td>
<td>confiDENtial</td>
<td>eLgible</td>
<td>meCHANics</td>
<td>theoreTRIcian</td>
<td>NUTrient</td>
<td>unCONScious</td>
<td>FAsh</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Suffix</th>
<th></th>
<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Eligible</td>
<td></td>
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<tr>
<td>inCOrrigible</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>inTElligible</td>
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<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Suffix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Politics, Arabic, Catholic, LUnatic, RHEtoric</td>
</tr>
</tbody>
</table>
Suffixes that will attract the stress to the syllable on the third last /-100/:

The third syllable counting from the end of the word is always stressed (except for the exceptions).

### Table 3. Suffixes that will attract the stress to the syllable on the third last /-100/

<table>
<thead>
<tr>
<th>Suffix</th>
<th>-osis</th>
<th>-sion</th>
<th>-ition</th>
<th>-osis</th>
<th>-sion</th>
<th>-ition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples</td>
<td>diagNOsis</td>
<td>comMIssio n</td>
<td>informAtio n</td>
<td>fiBROsis</td>
<td>diVision</td>
<td>educAtion</td>
</tr>
<tr>
<td></td>
<td>tubercuLOsis</td>
<td>teleVision</td>
<td>situAtion</td>
<td>progNOsis</td>
<td>disCussion</td>
<td>populAtion</td>
</tr>
<tr>
<td></td>
<td>hypNOsis</td>
<td>VERsion</td>
<td>applicAtion</td>
<td>osMOsis</td>
<td>ocCAsion</td>
<td>operAtion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>conCLUsio n</td>
<td>associaAtion</td>
<td></td>
<td>conCLUsio n</td>
<td>legislaAtion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEssion</td>
<td>administraTi on</td>
<td></td>
<td>exPRESsio n</td>
<td>converSi on</td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Suffixes that will attract the stress to the syllable on the third last /-100/:
Suffixes that do not affect stress patterns;

The following suffixes do not influence the placement of the word stress:
-al, -ally, -ess, -ful, -ish, -less, -ly, -hood, -ship

Table 4. Suffixes that do not affect stress patterns

<table>
<thead>
<tr>
<th>Suffix</th>
<th>-al</th>
<th>-ally</th>
<th>-ess</th>
<th>-less</th>
<th>-hood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples</td>
<td>PERson PERsonal fiNANce fiNANcial</td>
<td>ACTual ACTually eVENT eVENTually</td>
<td>aWARE aWAREness HAppy HAppiness</td>
<td>reGARD reGARDless</td>
<td>Blother BLotherhood</td>
</tr>
</tbody>
</table>


Similarly, grammatical suffixes (-ed, -s, -es, -ing, -en, -est) do not influence the placement of the word stress.

5. Download the pronunciation (with their primary) stress cases forms of 15 problematic words and frequent 15 different forms with the stress shifting prefix and suffixes.
6. Design the necessary sentence forms of these words in forms short, medium, long length, in audio manifestations with various types of exercises.
7. Install all of these speaking exercises on the PowerPoint properly. Check that they all play.
8. Practice with them according to the teaching techniques (single and choir repetitions).
9. Make a creative summary at the end.
10. Hand the PowerPoint over to the students for their studies on their own.

4. Conclusion

MPM is very practical web-based model on teaching problem-causing English vocabulary items 15 within each 45-50 minute. It has many advantages. First, it singles out the problematic words to students. Second, it gives the pronunciation and primary stress phoneme related intonation of the words by developing morphological and intonational awareness. Third, it utilizes at least near native-like pronunciation and intonation to these problem-causing words via TSS speakers, whose voices may be counted as authentic material with little bits of robotic accent. Fourth, it has no expenses because the teachers can prepare the PowerPoint by using the internet easily and freely. Fifth, it gives an opportunity to the shy students to do remedial studies on their own and alleviates speaking anxiety since the PowerPoint is handed over to the learners at the end of the lesson. I did use it several times with English majors and got many thanks from them.
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https://itsreader.com/
https://text-to-speech-demo.mybluemix.net/
https://sourceforge.net/projects/audacity/
http://software.sanako.com/voices/
APPENDIX
Read the following vocabulary items in North American English (NAE)
hypnotic /ˈhɪp nəˈdɪk/  
hypocrisy /ˈhɪpərˈkɪsɪ/  
informality /ɪnˈfɔrmaˈlɪtɪ/  
inquiry /ɪnˈkwɔri, ɪnˈkwɔəri/  
musician /ˈmjuːzɪʃən/  
mutant /ˈmjuːtənt/  
Portuguese /ˈpɔɾtəˈɡuˈzɛ/  
position /pəˈzɪfən/  
poserity /ˈpəsərɪtɪ/  
proverbial /prəˈvɜrbɪəl/  
provincial /prəˈvɪnjəl/  
soluble /ˈsɔləbəl/  
spontaneity /ˈspəntənəti/  
stable /stəˈbɪlətɪ/  
Read the following vocabulary items in North American English (NAE)
hypnotize /ˈhɪp nəˈtaɪz/  
hypocrite /ˈhɪpərˈkrai/  
informal /ɪnˈfɔrməl/  
inquire /ɪnˈkwɛri/  
music /ˈmjuːzɪk/  
mute /mjuːt/  
Portuguese /ˈpɔɾtəˈɡuˈzɛl/  
possible /ˈpəsəbl/  
posterior /paːˈstɪəriər/  
proverb /paːˈvɜːb/  
province /paːˈvɪns/  
solmn /ˈsɑləm/  
solution /ˈsəluʃən/  
sousable /ˈsəʊləbəl/  
spontaneous /spaːnˈteɪnæs/  
stable /stəˈbɪlɪtɪ/  
hypnotic /ˈhɪp nəˈtaɪk/  
hypocrisy /hiˈpərkəsi/  
informality /ɪnˈfɔrmaˈləti/  
inquiry /ɪnˈkwɔri/  
musician /ˈmjuːzɪʃən/  
mutant /ˈmjuːtənt/  
Portuguese /ˈpɔɾtəˈɡuˈzɛl/  
possible /ˈpəsəbəl/  
posterior /paːˈstɪəriər/  
proverbial /paːˈvɜːbəl/  
provincial /prəˈvɪnjəl/  
soulemnt /sɔˈlɛmni/  
souslel /ˈsəʊləbəl/  
spontaneity /ˈspəntənəti/  
stable /stəˈbɪlɪtɪ/
FILL IN THE BLANKS:  

SINGLE BLANKS

Fill in the blanks by choosing the words given below (You can use the same word more than once, if necessary):

hypnotize  music  possible  solemn
hypocrite  mutate  posterity  solution
informal  Portuguese  proverb  spontaneous
inquire  pose  province  stable

1. What sort of……….. do you listen to?

2. In Boston, he received a more sophisticated schooling than he had in the ………………

3. ……………..talks resumed today in an attempt to end the strike.

4. She called to ………….. whether her application had been received.

5. The biggest…………..s in sports are owners who yell about player’s salaries

6. I’ll never be unfaithful again; I give you my solemn word.

7. The appetite, says the ……………., grows with eating.

8. 8. I'm saving these pictures for …………….

9. 9. She is such a …………….., lively woman.

10. 10. Is there a …………… of getting a scholarship?

11. 11. Instant coffee is commercially prepared through almost all …………… material from roasted coffee beans.

12. 12. John has to…………..from an awkward teenager into a sophisticated young man.

13. 13. But here are some tips to remember if you plan to learn to…………..people.


15. 15. Can you understand this ……………..sentences?

16. 16. Nuclear waste …………… a threat to the environment

B. DOUBLE BLANKS for more frequently confused words (pick up the most logical correct answers):

1. Some doctors…………..people by making………….movements.
   a. mutant / mutate         b. Portugal/ Portuguese         c. Hypnotize/ hypnotic
   d. possible/ possibility e. Music/musician
2. He is a ................, a rascal who has himself roused the people to riot with
.......................
a. hypocrites/hypocrisy  b. Proverb/proverbial  c. Solution/soluble
d. informal/informality  e. Spontaneous/spontaneity

3. ................ speech contains a lot of .......................
a. posterior/posterity  b. Pose/position  c. Solemn/solemnity
d. informal/informality  e. stable/stability

4. Famous ................. fascinated the audience with his outstanding.............. style.
a. posterior/posterity  b. hypocrite/hypocrisy  c. Musician/music
d. spontaneous/spontaneity  e. solemn/position

5. Some viruses...............due to their .............genes in the course of time.
a. stable/stability  b. Province/provincial  c. mutate/mutant
d. informal/proverb  e. music/musician

6. The .................. nation lives in.............., next to Spain, since 1143
independently.
a. mutant/mutate  b. Portuguese/Portuguese  c. Solution/soluble
d. posterior/posterity  e. possible/possibility

7. They ................ to photographer in a peculiar ................. in front of
the Statue of Liberty.
a. province/informal  b. solemnity/solemn  c. pose/position
d. hypocrite/hypocrisy  e. music/musician

8. The word ................... is derived from the word ................., which
comes from Latin origin.
a. mutant/possible  b. pose/position  c. possible/possibility
d. music/soluble  e. possibility/possible

9. The ............ of human health cannot be kept in balance by just looking at
the ............. pictures of the brain.
a. pose/position  b. music/musician  c. stability/spontaneity
d. posterity/posterior  e. province/pose

10. Ones who have a ....................... speech as a habit always
mutter......................
a. proverbial/music  b. musician/stability  c. pose/solemn
  d. proverbial/proverbs  e. province/solution

11. The ............... manners of some people who live in a certain ..............
have become a source for the creation of some proverbs.
a. mutant/mutate  b. province/provincial  c. solution/solemn
d. Portuguese/Portuguese  e. hypocrite/hypocrisy

12. After three years in simple vows, the young nun may ask to take ................
vows which bind her for life-long .......................a. solemnity/soluble  b. stability/stable  c. position/pose
d. solemn/solemnity  e. informal/formal

13. It is appreciably ................ in water, and it can also be seen in the
..................... of the carbon molecules.
a. spontaneity/spontaneous  b. proverbial/provincial  c. pose/position
d. soluble/solutions  e. solemnity/solemn

14. As you grow older, you gain ................ wisdom, but you lose
...................... in life.
a. inquiry/inquire  b. music/musician  c. spontaneous/spontaneity
d. solemn/solemn  e. proverb/proverbial
15. If the .............. of inflation is provided, prices of consumer items will be 
........... a.stability/stable b.informal/formal c.position/solemn 
d.solutions/stable e.solemnity/solemn

C. CLOZE TEST A
Read the following passage and fill in the blanks by choosing the words given below
(You can use the same word more than once, if necessary):
Portuguese solemnity hypocrisy spontaneity province 
Portugal provincial proverbial posterity

A ............... boy from a ................. of ......... moved to Lizbon. He was planning to get a job there. He was a ................. boy, and for him ........... was very important. However, his ................. accent was giving him hard time to work in Lizbon, the capital of .................. His .............., due to his .................... accent, was so obvious that he was always using ......................... here and there. Eventually, he found a job for himself, but his colleagues at the office turned out to be ................. on him. When he was using ................. words in his conversations, they were giving him ................. answers in acts of full 

............... in ................. manners. Facing deeply the ....................... of their 

............... for a long time, he lost his hope for future posterity. But later on, he managed to adjust his ................. attitudes both in speech and manners. Finally, he realized the following ..................: “as one grows older, he may gain ................ wisdom, but may lose ..................... in life.”

CLOZE TEST B
B. Read the following passage and fill in the blanks by choosing the words given below (you can use the same word more than once, if necessary):

hypnotize music pose stable inquisition
hypnotic musician position possibility stability
inquire mutate possible solution
inquiry mutant position soluble

A ............... person in Istanbul was trying to find ......................... to 

............... himself into a ................. ................., because he was bored with his 

............... of the thought that the ................. of him could not have been ................. 

............... to form beautiful tunes in songs. Therefore, he started to ................. the 

ways which he could ................. himself. First of all, he tried to ................. himself to find 

a new ................. style by achieving his ................., but he didn’t know the 

............... tricks which he would try out. Then, he started to ................. 

himself as a ................. He was behaving almost unconsciously, which made 

him feel himself to be under a strange ................. He was still in such a ................. 

that his thoughts about his ................. style were too ................. Finally, his 

............... ended in the realization of the fact that there was no ................ of 

changing his style into a ................. 

ANSWERS
FILL IN THE BLANKS 1
1. music 9. spontaneous
2. province 10. possible
3. informal 11. solution
A Portuguese boy from a province of Portugal moved to Lizbon. He was planning to get a job there. He was a solemn boy, and for him solemnity was very important. However, his provincial accent was giving him hard time to work in Lizbon, the capital of Portugal. His informality, due to his provincial accent, was so obvious that he was always using provincial proverbs here and there. Eventually, he found a job for himself, but his colleagues at the office turned out to be hypocrites on him. When he was using proverbial words in his conversations, they were giving him spontaneous answers in acts of full hypocrisy in humiliating manners. Facing deeply the spontaneity of their informality for a long time, he lost his hope for future posterity. But later on, he managed to adjust his posterior attitudes both in speech and manners. Finally, he realized the following proverb: “As one grows older, he may gain spontaneous wisdom, but may lose spontaneity in life.”

CLOZE TEST

B.

A music person in Istanbul was trying to find possible solutions to mutate himself into a mutant musician because he was bored with his stability of the thought that the stability of him could not have been soluble solutions to form beautiful tunes in songs. Therefore, he started to inquire the ways which he could mutate himself. First of all, he tried to hypnotize himself to find a new music style by achieving his mutation, but he didn’t know the hypnotic tricks which he would try out. Then, he started to pose himself as a mutant. He was behaving almost unconsciously, which made him feel himself to be under a strange inquiry. He was still in such a position that his thoughts about his music style were too stable. Finally, his inquisition ended in the realization of the fact that there was no possibility of changing his style into a mutant musician.